

His Highness Sir Sayaji Rao Gaekwar III Sena Khas Khel Shamsher Bahadur, G.C.S.I., G.C.I.E., LL.D., Maharaja of Baroda.

ANNUAL REPORT

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Director of Archæology

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BY

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ANNUAL REPORT

OF THE

Archaeological Department, Baroda State

for the year ending 31st July 1935.

Part I.

Introductory remarks

This Department has been established under the orders of His Highness the Maharaja Gaekwad Sir Sayaji Rao III, G. C. S. I., LL. D., issued on the 6th of April 1934. At the time of the Baroda Session of the All-India Oriental Conference His Highness, than whom no ruler in India has more consistently supported historical research, was pleased to express his keen interest in Archaeology in India and his readiness to help the noble cause of research. So early as 1888, i. e., soon after his being invested with full powers of Government, His Highness arranged to get the ancient monuments of Dabhoi, Pāṭan, Siddhpur, Modherā and other places properly surveyed by the late Dr. Jas. Burgess, C. I. E., LL. D., F. R. S. E., formerly Director General of Archaeology in India and Mr. Henry Cousens, the late Superintendent of the Western Circle of the Archaeological Survey of India, both of whom wrote down the results of their operations, which were published in two sumptuously illustrated volumes under the authority of His Highness' Government. The laudable interest in matters archaeological which His Highness has all along been taking has now materialised in the formation of an Archaeological Department in Baroda, and its organisation, like that of the other scientific institutions started during his enlightened regime, has won all-round appreciation. Though the orders regarding my appointment were passed in April 1934, I could not assume charge before the end of November, when certain preliminaries connected with my appointment had been settled. The present report therefore deals with the work done from December 1934 to the end of July 1935, i. e., for some eight months only.

Tours.

2. With a view to acquiring a first-hand knowledge of the antiquities of the State, I made preliminary tours of inspection and visited monuments at Dabhoi, Maṇḍālā, Kārvan, Amreli, Vijāpur, Pāṭan, Anahilavāḍā, Siddhpur, Vaṭeśvar, Chāṇasmā, Moḍherā, Vısnagar, Vaḍnagar, Dvārakā, Dhinki, Vasai, Āramḍā, Beṭ, Verāval, Prabhās Paṭṭan, Koḍinār, Phāphaṇī, Mūla-Dvārakā, Jūnāgaḍh, Girnār, and Varṇāmā. While in camp I arranged to get photographs of the important buildings and inked estampages of the inscriptions I found there. I also prepared conservation notes on the monuments which appeared worth preservation. These notes were sent to the P. W. Department for the preparation of estimates of repairs to these monuments.

Monuments inspected.

3. Dabhoi, which now represents the ancient Darbhavatī mentioned in old works like the *Romakasiddhānta* or the *Vastupālacharita*, possesses monuments of great architectural importance, the most notable being the two gateways, namely, the Hırā Darwāzā and the Barodā Darwāzā, which formed part of the old citadel. The walls of the citadel had been mostly given over to contractors, who used the stones in the construction of various buildings and very little of them has now been left. This practice of making over monuments to contractors has proved very harmful to the cause of archaeology and should be stopped once for all. Had the walls near the gateways, at least, been spared, we would now have been in possession of an interesting example of fort and citadel wall architecture. The portion of the walls standing near the bastion which now goes by the name of Pānch-bībī-kī-dargāh contains several inscribed slabs, and these suggest that similar inscribed stones had existed in the demolished portions also. The walls were crowned with a brick construction, the lower part being of stone masonry. They are now in a state of dilapidation, and are too fragmentary or ruinous to permit of repairs. The best that could now be done would be to dismantle the isolated fragmentary portion above the lozenge-patterned band defining the plinth and to keep intact what remains below this level. The whole of the outlined base should be retained and preserved from further damage. This basement will be evidence of the existence of a citadel wall and will give an idea of how the gateways were originally constructed. The gateways of Dabhoi, 'noble' as they are called, and rightly, would show how reluctant the Hindu builders were to use the arch even for inside openings although they had plenty of material for brackets to support the lintels. The bracket was one of the most distinctive features of Hindu architecture – before the advent of Islām—and its use is beautifully illustrated in the Barodā Gate at Dabhoi. The Hīrā Gate has undergone several changes and, consequently, it has lost its originality. The spacious arch, which was introduced here during the Muhammadan rule must

have necessitated the removal of many Hindu characteristics. Even in the Barodā Gate a late Muhammadan arch has been inserted in place of the Hindu corbels. To build the arch some of the beautiful images were cut into, to accommodate the jambs. In spite of all these alterations the deeply bracketed cornices, drip-stones, as well as the balconies supported on brackets, are still left to give an idea of the original structure. These are purely Hindu in design and free from Saracenic influence. The adjoining magnificent balcony window, with its superb carving, testifies to the former grandeur of the Hīrā Gate. The Gujarāt architecture is typically original and essentially Indian. These nóble gateways belong to about the twelfth century of the Christian era. The workmanship they display in their engraving and moulding is marvellously fine and shows the wonderful mastery with which the sculptor wielded his chisel in carving out the designs. In earlier monuments wood was used; and that was easy to work in. Gujarāt is stoneless, and there was no wonder if her earlier monuments were of wood. Even the old Somanātha temple which was sacked by Mahmūd was of wood. The *māhātmyas* would say that in the *Satya Yuga* the temple was made of gold, in *Tretā*, of silver, in *Dvāpara*, i. e., at the time of Kṛishṇa, it was *dārumaya*, i. e., wooden. After the invasion of Mahmūd it was built in stone by some Hindu ruler, probably Bhīmadeva of Gujarāt. In these Gujarāt monuments carvings in wood seem to have furnished models for the sculptor. These monuments are built in accordance with certain fixed rules such as are found in the treatises on architecture, like the *Prāsādamaṇḍana* and the *Rājavallabha*, and can well be used for teaching purposes. The technical terms which these architectural treatises employ are difficult to explain, and they are used not unoften in senses different from those given in lexicons. Gujarāt is perhaps the only part of Western India where the early traditions of the old architecture and craft are still preserved, though the purer style of the earlier and better days has become debased. For lack of encouragement and want of taste for the ancient style of architecture, we do not find people nowadays building fine old temples and *toraṇas*, such as we see at Modherā, Siddhpur or Vaḍnagar.

4. The ornamentation on the inner face of the wall between the Hīrā Gate and the Kālī temple is very elaborate and also better preserved. The upper portion of the wall, the *koṇa*, the *uparatha* and the *pratiratha* above the *gajathara* show various figures, some of which represent divinities, forms of Durgā, and some processions, the nature of which is not certain. The most attractive portion on this side is the above mentioned balcony window, which is very profusely decorated with various designs. Such windows are found also in other temples which belong to the same age. In all probability they are copied from wooden prototypes. The splendid inner balcony in Vādī

Pārśvanātha temple at Pāṭan, which is illustrated on plate IV of the *Architectural Antiquities of Northern Gujarat* by the late Dr. Jas. Burgess and Mr. Henry Cousens, would tempt any good mason to copy it in stone, and it will not be going too far to suggest that the architects who were employed in constructing the Kālīmātā temple probably endeavoured to reproduce older examples of this kind. It is unfortunate that this gem of wooden architecture of Gujarāt is now missing. I am told that it was taken to America, and was sold for a petty sum of a few hundred rupees some years ago. That in old Hindu buildings we do not generally see large arches does not mean that the Hindu architects did not know how to construct them, or that they learnt the art from Muslim builders. In earlier days, when there was no trace of Muhammadanism in India, buildings were constructed in which arches were used. For example, at Nālandā we find them in two rooms built of bricks in the monastery numbered I. These were constructed in all probability prior to the seventh century, and are certainly pre-Muhammadan. The absence of the arch may well be attributed to taste rather than to want of knowledge.

5. The opposite side of the Gate does not show similarly profuse ornamentation, though it had a shrine corresponding to the Kālī temple. Tradition and the Nandi bull lying buried in the debris opposite the gate of the sanctuary would indicate that it was a Śiva temple. Possibly it was called Vaidyanātha Mahādeva. This shrine has suffered most. The upper portion comprising the spire has completely disappeared and the steps leading to the sanctum are also broken. Examination of the interior will show how it stands at present.

6. The gate proper is architecturally sound, though a pilaster on one of the sides is out of plumb. The Bahrāmpuri gateway which adjoins the Hīrā Gate also stands in need of repair. The Bhangi huts in the vicinity are an eyesore. They are spoiling the prospect, and rendering the locality round the Hīrā Bhāgol and the Chandod Bhāgol very unhealthy. The flanking ranges of latrines outside the Barodā Gate are not only not situable from an architectural point of view, but are objectionable on sanitary grounds. The Mahudī or Chāmpāneri Gate is sound architecturally. It has a clearly cut inscription, the right side of which is badly worn away on account of the people using it for sharpening their tools. The preserved portion reads:—

SAṂVAT 1344 VARSHE JYESHṬHA VADI 4 ŚUKRE.

i. e., in the Vikrama year 1344 on the 4th day of the dark half of Jyeshṭha, Friday.

7. The date of the large *praśasti* on the Hīrā Gate is Vikrama Saṁvat 1311 Jyeshṭha śudi 15, Wednesday. The bastion on the railway station side is now serving as the Pānch-bīvī-kī-dargāh, and the result is that the several inscrip-

tions incised in the interior have been thickly covered with white-wash. Special efforts will have to be made to cleanse and copy them. Measures to conserve all these gateways have been proposed, and when they are sanctioned and money allotted for them, steps will be taken for their conservation. Opposite to this bastion there is a long wall of a barbican nature, which has been cut through for the sake of a road leading from the railway station to the town. Quite close to this wall there is a building which is accommodating a cinema. The confined space between this building and the barbican wall is being made filthy and insanitary. Proposals to improve this locality are under consideration and it is hoped that things will soon be set right.

8. **Maṇḍālā** or **Bāripur Mandālā** has an old stepped well where there is an inscription inserted in a niche. The abundance of stepped wells in Gujarāt would remind us of Kālidāsa's saying in the *Meghadūta*--

वापी चास्मिन्मरकतशिलाबद्धसोपानमार्गा

(*Uttaramegha*, stanza 13.)

It is significant that in the Baroda territory, near Dabhoi, there is a stone quarry at Motipurā, yielding greenish marble which can well be termed *marakata-śilā*. The inscription is incised on a very fragile sandstone slab and is practically worn out. A few letters which can be made out here and there would indicate that the record is in Sanskrit and written in the Devanāgarī script. Palaeographically it is of late mediæval origin. The Nāgarī script at this age had become so stereotyped that fixing the date for a record on the evidence of writing alone will not be safe. Tradition ascribes this well to one Lākhā Banjārā. Several such stepped wells are attributed to Banjārās, the ancient *Vanacharas*, and the tradition regarding them may have some historical foundation. The Banjārās were traders and had nomadic habits. They were entrusted with commodities and with secret service also, as will be evident from the initial verse of the *Kirātārjunīyam* of Bhāravi—

श्रियः कुरूणामधिपस्य पालनीं प्रजासु वृत्तिं यमयुङ्क्त वेदितुम्।
स वर्णिलिङ्गी विदितः समाययौ युधिष्ठिरं द्वैतवने वनेचरः॥

The *vanachara* of this stanza, whom Bhāravi says Yudhiṣṭhira had employed to find out the state of affairs of Duryodhana, must have been a Banjārā—*vanachara*, is only an old or Sanskrit form of this name. The meaning of the term is 'forester'. These forest-dwellers of old must have developed into highly trustworthy people who could carry on trade from one place to another. They must have had permanent abodes also, although they had to go to different climes or countries. The affluent among them could well build such wells for their own and their neighbours' or customers' use.

9. **Kārvan:**—This place is very sacred to the Hindus, especially to the S'aivas. In ancient literature as well as in inscriptions it is known as *Kāyāvarohaṇa*, meaning 'the descent of the body'. God S'iva is believed to have descended here in the form of Lakuliśa, his last *avatāra*. The myth current among the people and recorded in the local *māhātmya* says that one sage named Sudarśana, who was a resident of Ulkāpurī, the modern Avākhal in the Sinor *tāluka*, had a son who was an incarnation of S'iva and who disappeared bodily while bathing in a tank or *kuṇḍa* which stood in this locality. The original site of Kāyāvarohaṇa is called Liṅgasthalī and lies about a mile from the modern Kārvan.

10. Lakulīśa and Nakulīśa are synonymous. Nakulīśa is a variant form of Lakulīśa, which is certainly the older name. *Na* is only a substitute for *La*, the meaning in both cases is 'the lord holding a *lakuḍa* or staff'. The legend regarding his birth is alluded to in the '*Cintra-praśasti*' of the reign of the Chālukya king Sāraṅgadeva and is also given in the *Vāyu* and the *Liṅga Purāṇas*. In the '*Cintra-praśasti*' Kārvan is called Kārohaṇa and described as the ornament of Lāṭa, the ancient name of this tract. It records:—

भट्टारकश्रीलकुलीशमूर्त्या तपःक्रियाकाण्डफलप्रदाता ।
अवातरद्विश्वमनुग्रहीतुं देवः स्वयं बालमृगाङ्कमौलिः ॥ १४ ॥
अनुग्रहीतुं च चिरं विपुत्रकानुलूकभूतानभिशापतः पितुः ।
ललाटमूर्व्या इव लाटभूषणं समेत्य कारोहणमध्युवास यः ॥ १५ ॥

"The God, who has on his forehead the young moon and who grants rewards for the performance of austerities, himself descended (there), in the form of the revered god L(N)akulīśa in order to bestow favour on the universe; and also to bestow favour for a long time on the step-sons, who became owls on account of the curse of their father, he came to and dwelt at Kārohaṇa, i. e., Kārvan (Kāyāvarohaṇa), the ornament of the Lāṭa country and the crest of the earth as it were."

11. The transformation of the inhabitants of Avākhal, the ancient Ulkā or Ulkāpurī, alluded to in these verses is apparently an instance of popular etymology or explaining a name by means of a story. In any case the epithet *ulūka-bhūtān* does not speak highly of the intelligence of the earlier residents !

12. Kārvan was the centre of the Pāśupatas or Nakulīśa-Pāśupatas, whose doctrines are fully explained in the *Sarvadarśanasaṅgraha* of Sāyaṇāchārya the well known commentator of theVedas. The pillar inscription[1] of Chandra-gupta II found at Mathurā some seven years ago would show that the Lakulīśa sect must have been in existence in the 4th century after Christ. The image sculptured on this pillar is of a standing Lakuliśa though he is usually represented as seated. His *dhyāna*—

1. See *Epigraphia Indica*, Vol. XXI, pp. 1 ff.

न(ल)कुलीशमूर्ध्वमेढ्रं पद्मासनसुसंस्थितम् ।
दक्षिणे मातुलुङ्गं च वामे दण्डं प्रकीर्तितम् ॥

agrees and makes the identification undoubted. His images are to be met with even in Kashmīr where I saw one in the Śiva temple at Pandrethan. In the caves of the Bombay Presidency, at Ellora and Elephanta, for instance, representations of this divinity are to be seen[1]. This would show that the Lakulīśa sect was popular even in the seventh century.

13. Several Lakulīśa images are found at Kārvan. The best of these sculptures have already been described including the beautiful black marble image in the Rājarājeśvara temple[2]. His symbols or *lāñchhanas* mentioned in the *dhyāna* quoted above are distinctly seen in the Rājarājeśvara temple image. The shape of the *mātuluṅga* is not however realistic if it were meant to represent a citron.

14. The remains lying on the surface or seen in the shrines at Kārvan are late mediæval. Even the '*Cintra-praśasti*' is of the thirteenth century. Yet it goes without saying, in view of what has been stated above, that Kārvan, or say Lāṭa, or one might even say Gujarāt, was the place of origin of the Nakulīśa-Pāśupata sect, and that Kārvan has the honour of being the birth place of the founder of this sect.

15. The sculptures kept in the shrines of Kārvan are mostly fragmentary but show considerable skill in the use of the sculptor's chisel. The fine pillars used in the entrance of the Ekādaśaliṅga temple seem to belong to an older structure now no longer in existence. The Rājarājeśvara temple has a strange nude figure of white marble which reminds us of the old railing images of Mathurā. The expression is bashful and realistic. The object for which it was made or brought here is not clear. Apparently it was not meant for worship originally though it is now being adored as Kālī.

16. **Pāṭan:**—This is one of the most important places in North Gujarāt. The old town of Anahilapura, variously called Anhilapaṭṭana, Anahilapathaka, etc., which stood near it is all in ruins and is now represented by a small hamlet called Anāvāḍā. The ruins had been despoiled of their marble and other stones for constructing new buildings, and the destruction had been so complete that even the whereabouts of the place had been forgotten. The grandeur of the ancient Anahilapura was witnessed by Muslim writers including Al Berūnī, the learned astronomer who accompanied Mahmūd of Ghazna during his invasions of India. The great architectural works of the early Hindu kings of Gujarāt which stood there were destroyed or their materials used in constructing

1. See my *Guide to Elephanta*, pp. 53 f.
2. See *Archæological Survey Report* 1906-07, pp. 179 ff.

mosques. According to the *Mirāt-i-Ahmadī* Ulūgh Khān, one of the first Governors of the Province, got built the Adīnā Masjid from the white marble with which the old structures of this town were constructed. The remains of the marble shrines were dug out, sold and burnt into lime ! Some slabs are found built into the walls of houses in Pāṭan, and some may still be lying buried under the old debris. During my inspection of the old site of Anāvādā I recovered from a footpath a fine pedestal in white marble belonging to a Jaina image and bearing an inscription dated in the Vikram year 1296, which I brought for the Government Museum in Baroda. Some of the beautiful monuments of Pāṭan have already been described by Burgess and Cousens in their works mentioned above. Their architecture is typically Gujarāti.

17. **Rāṇī kī Vāv**, (the queen's well), which lies to the north-west of Pāṭan, must have been a splendid structure originally. It is now in ruins. What remains of it is a portion of the façade, the side walls and the well. Tradition says that it was constructed under the auspices of Udayamatī the mother of Karṇadeva and queen of Bhīmadeva (*cir.* 1022–1063 A. D.) It is made of bricks faced with hewn stones. Large vertical stone brackets in pairs were built into the walls to support the galleries. The exquisite carving, which is still preserved, cannot fail to remind us of its early magnificence. Proposals regarding its conservation have been made, and necessary repairs and clearance will be carried out after the allotment of funds.

18. **Siddhpur—Rudramahālaya Temple**:—The Rudramahālaya temple at Siddhpur is one of the architectural gems of the State. Unfortunately a large portion of it including the great hall and the *sanctum sanctorum*, is being used as a mosque. The other portion, excepting the porches and the *toraṇa*, is hidden under a newly planted garden. This magnificent temple was completed in the reign of Siddharāja Jayasiṁha, the famous ruler of Gujarāt who flourished between the years 1094 and 1143 of the Christian era. The extant remains would indicate that it was one of the largest and most elaborate temples ever built in India. It was destroyed by the Muslim invaders of Gujarāt. In it there must have been a great central building with two or probably three storeys. The shrine must have faced the river Sarasvatī flowing on the east side. Presumably it had three great entrances or porches, one on each of the three sides, east, south and north, of the hall. In the courtyard round the main temple there were several small shrines. One of them still remains intact, but is in the possession of Muhammadans and is serving as a store house. Its restoration has been recommended, chiefly on the ground that it gives an idea of how the main shrine must have looked from outside.

19. What is now left of this once magnificent structure are the four great columns of the hall which stood in front of the entrance to the adytum, the pillars of the eastern and the northern porch with portions of superstructures, the *toraṇa* and also the back portions now serving as a mosque. The porch was surmounted by a dome which was supported by eight large stone beams, one of which still rests on the columns. One beam with two pillars and another beam belonging to the upper storey are also preserved. This temple was repaired long ago, in accordance with the suggestions made by Mr. Cousens. Further repairs are under consideration.

20. **Moḍherā**:—Here is another important monument of the State. It is some fifteen miles to the west of Mehsānā, the headquarters of the *prānt* of that name. The best way to reach it is from Chāṇasmā, which is a railway station. From here one can go to Moḍherā in a tonga. It is some eight miles from Chāṇasmā. There is no rest house or traveller's bungalow in Moḍherā, and one has to go in the morning and come back to Chāṇasmā in the evening, unless, of course, one makes one's own arrangements for halting. The temple is one of the finest ancient Hindu monuments in Western India. That it is a Sun temple is obvious.

21. The principal image which was the chief object of worship in this sanctuary is now missing, but the main symbol of the deity, viz., the seven prancing steeds, is still there, affording conclusive evidence of its character. Besides, the image of the solar deity occupies the principal niches of the temple both inside and outside. Representations of the same god are repeated in the niches of the sides and of the door-ways of the hall.

22. The temple consists of two separate blocks of buildings both of which are now roofless, though otherwise in good condition. The eastern block comprises the outer open *maṇḍapa* which is supported on pillars. The western block contains the main hall and a shrine and is enclosed by walls. The whole masonry is without mortar or cementing material. Many years ago the temple was repaired in accordance with the suggestions of Mr. H. Cousens of the Archaeological Survey of India. The iron-angle supports and the uplift slabs inserted in several places have saved the structure considerably. But for these measures, the lintels which were broken would have given way. Some further conservation is now required, and for this suitable proposals have been made.

23. The temple was constructed about the 11th Century A. D. This we infer from the style of the building. The short inscription found engraved on one of the stone slabs of the shrine is dated Vikrama Saṁvat 1083 (1026 A. D.), which shows that the temple was built not later than that year. The details of the carving inside the hall bear a marked resemblance with those of the Orissan temples, particularly the Black Pagoda or the Sun temple at Koṇārka.

The profuseness of the amorous figures and their postures are rather similar in both the cases, though in the Black Pagoda the sculpturing is more exquisite. This marked similarity seems to indicate that the Moḍherā temple builders got inspiration from the Koṇārka temple, which is earlier. The amorous figures noticed in these temples such as those representing *mukha-maithuna* are, according to Vātsyāyana, rather '*an-ārya*' (un-Aryan) in character.

24. Attached to the temple is a rectangular tank which measures about 176′ by 120′ and is also dedicated to the Sun god. It is termed Sūrya-kuṇḍa, though at times it is known by the name of Rāma-kuṇḍa also. It is considerably damaged but is an interesting specimen of its class. The upper margin of the tank is surrounded by a low wall. From the middle of each of the sides there is a rectangular recessed bay projecting outwards. In the middle of three of these recesses there stands a detached miniature temple facing the tank. These temples and the steps of the tank badly stand in need of repairs, and the water of the tank should also be kept clean.

25. On the way to the Sun temple, there is a stepped stone well which in all probability was built about the same time. It is in a dilapidated condition and ought to be conserved soon. Suggestions have been made regarding its protection and conservation.

26. **Vijāpur**:—Vijāpur is an important taluk town in the district of Mehsānā. It has a large stepped tank which lay buried and was opened in V. S. 1948 (1891 A. D.). There is no tradition current regarding its history, nor is there any mention of it in any of the published documents. It is not impossible that it became polluted and was filled up when no longer used. Sculptures built into its walls are late mediæval. A *kachcha* reservoir adjoins this tank. At the time of floods the embankment of this reservoir had to be protected, and this was done by putting earth on it. This earth was taken from the spot where the tank lay hidden. Removal of the earth led to the discovery of the tank. When the debris was being dug water gushed out from the spring hidden underneath. This led to its clearance. When the water was being baled out two of the sides of the tank with their steps sank down owing to the pressure of the earth at the back, and measures had to be taken to protect them. This has been done, and the tank is now in good order and proves very useful to the inhabitants. The sculptures in some of its walls appear to be extraneous; possibly they belonged to some shrine which stood nearby.

27. **Dvârakâ**:—The famous temple of Dvārakā was visited twice. The present shrine of Dvārakādhîśa cannot be much older than the Mughal period. The inscriptions written on the pillars and other places do not appear to be older than the 15th or 16th century A. D. There must have been an earlier

shrine no doubt which was destroyed by Mahmūd Begaḍā who died in 1513 A. D. He was a bigoted invader and must have attacked every important Hindu shrine during his invasion of Soraṭh. The present temple seems to have come into existence about the time of the tolerant Akbar, the great Mughal Emperor of India. The winged figures of *paris* in the hall are clear evidence of its being late in origin. The carving on the exterior is fine and seems to have been copied from earlier structures like those seen at Pāṭan and other places. Repairs to this temple are under consideration.

28. The Rukmiṇī Mandir outside the town on the road to Okhā seems to be architecturily sound. It seems to be older than the other buildings standing at Dvārakā.

29. **Vasai:**—This place contains interesting monuments which have badly suffered from neglect. On the way to Vasai is found a shrine called Guhāditya or Gūḍhāditya which lies in the jungle some three miles away from Dvārakā. Here some treasure-seekers made excavations round and inside the sanctuary, and the result is that the main temple is out of plumb and leans badly to one side. In all there are three shrines here. They have hardly any foundation and are ordinary plain structures, whose history is not known. Nearby is to be seen a colossal mortar with the fine polish found on the Aśokan columns. The belief is that such mortars were used for pounding human flesh and that they are connected with human sacrifices. The situation of the shrines will lend support to this belief.

30. Vasai must have been an important locality in olden days. Large temples seen here testify to its former grandeur. Its ancient name was Kanakapurī, meaning the town of gold. There are two old and interesting monuments here. One of them consists of three temples, the main one being dedicated to Śiva and known as Kanakeśvara. This is a living shrine, while the other two are not used for worship. Besides ordinary clearance, no repairs are needed to these shrines. The other monument which requires special attention is called Jūnāgaḍha (=the old fort). The designation is a misnomer, for it is decidedly a temple which consisted of a sanctum, an anti-chamber, porch and a verandah with a colonnade on each of the two sides. There are some rooms on the proper right side and a subterranean passage or room whose nature is at present undetermined. The building served as a refuge for the Vāgher marauders. There must have been some buildings at the back, but now they are gone. The whole structure is very much dilapidated. The row of columns, the roof and the ceiling are decayed. The outer porch and gateway are also damaged. Some of the carved stones used in the porch, outside and inside, are extraneous. They were obviously brought from some other buildings when the porch was repaired. There are marks of bullets which would show that the building was besieged and attacked.

The name Jūnā-gaḍha signifies 'old stronghold' and would indicate that the building was utilised as a fortress. The ceiling stones have floral carvings similar to those found at Siddhpur in the Rudramahālaya temple. They form a unique feature of the structures dating from about the time of Siddharāja, i. e., in the eleventh and the twelfth centuries A. D. The ceiling was usually constructed by laying slabs across the corners, thus gradually reducing the aperture course by course until the central opening could be covered by a single stone. This single piece in these temples is very exquisitely carved. The design may be floral or of scroll pattern. The central panel generally represents a lotus either fully or partially blown. The carving is very often raised from the surface of the slabs and makes the piece look like a pendent hanging from the ceiling. This kind of carving seems to have been very popular with the Hindu workmen of ancient India. Very superb examples are to be seen in the famous temples of Delvāḍā at Mount Ābu. A fine specimen from Pāṭan (Shaikh Farīd's tomb) is exhibited in the State Museum at Baroda. Such ceiling panels are seen in some of the Muhammadan structures at Pāṭan. Apparently they belonged to some Hindu temples originally. They are illustrated in the *'Architectural Antiquities of Northern Gujarat,'* by Burgess and Cousens. (Plates XVI and XVII).

31. Beṭ-Dvârakâ :—

The temples of Beṭ-Dvārakā do not possess any special architectural value. They are all living sanctuaries, and are of late origin. The older ones must have been destroyed by the Muhammadan invaders. The site has undergone such vicissitudes that even the place where Mīrābāi, the well-known devotee of Kṛishṇa, used to stay is forgotten. Beṭ was originally known as Śaṅkhoddhāra. This can be inferred from the description given in the *Bhāgavata-purāṇa.* The name occurs in a fragmentary stone inscription which I found let into the wall of a tank called Śaṅkhanārāyaṇa talāo. The *Bhāgavata-purāṇa* [1] says :—

श्री भगवानुवाच –
एते घोरा महोत्पाता द्वार्वत्यां यमकेतवः ।
मुहूर्तमपि न स्थेयमत्र नो यदुपुङ्गवाः ॥
स्त्रियो बालाश्च वृद्धाश्च शङ्खोद्धारं व्रजन्त्वितः ।
वयं प्रभासं यास्यामो यत्र प्रत्यक्सरस्वती ॥

The Lord said:— O great Yādavas, these mighty and fearful portents are seen over Dvārakā like the flags of Yama. We should not stay here even for a moment. Let women, children and old men leave this and go to Śaṅkhoddhāra, and we shall go to Prabhāsa, where the Sarasvatī flows towards the west.

1. *Skandha XI , Adhyāya* 30. v. 5–6.

32. Not far from this tank is the musoleum of Pīr Hājī Karmāni. It has a stone slab kept inside which bears an inscription of Fīroz Shāh's time. The belief current among the local Muhammadans is that Pīr Hājī Karmānī came from Arabia, killed a demon named Saṅkha, and settled at Beṭ to help his fraternity troubled by this demon. He died in the year 982 of the Hijri era (=1604 A. D.). The brickbats lying over the whole area round this grave would show that it contains the remains of old buildings. Muhammadan graves also lie round this musoleum. The locality is believed to be the site of the old Beṭ. The existence of the above mentioned tank would lend support to this belief.

33. **Koḍinār:**—The Ādinātha temple at Āṭhapokharā is a Śiva shrine standing some six miles away from Koḍinār, the head-quarters of the *tāluka* of that name. The present structure is new but a good deal of the material of which it is made is evidently old. An inscription of Vīsaladeva, apparently the Chauhān king of Gujarāt who defeated Bhīmadeva, the valiant opponent of Mahmūd, the well known iconoclast of Ghazna, is placed in a small modern shrine opposite to it. Two old but detached triangular stone slabs with *Kinnaras* or divine musicians sculptured on them are lying in the compound. (See Plate I).

List of ancient monuments.

34. The preparation of the list of monuments in the State is one of the chief functions of the Department. Some preliminary work has been done in this line also. Ninety temples in Baroda itself were inspected in this connection. They are all modern, excepting the Sūryanārāyaṇa temple in Rāopurā, which is late mediæval. The Viṭṭhal Mandir near Māṇḍvi is interesting in that it has got fresco paintings of Rāgas and Rāgiṇīs, which were drawn by some Jaipur painters a little more than a hundred years ago. They bear the name of the subject represented and are useful for the study of the *dhyānas* of these Rāgas.

35. One of the most interesting Muhammadan buildings noticed in this connection is in Baroda itself. It is known as Hajīrā and stands on the Makarpurā Road near the barracks of the Second Lancers of the State Army. Probably it entombs the corporal remains of Qutb-ud-dīn and his son Navarang. Qutb-ud-dīn was the Governor of Baroda during the reign of the Mughal Emperor Akbar. He was treacherously murdered in 1583 A. D. by Muzaffar, who was the last Sultān of Gujarāt and a descendent of Mahmūd Begaḍā. Qutb-ud-dīn was the uncle of Mirzā Azīz Āzam Khān Kokā, the foster brother of Akbar. The *farmāns* in the possession of the custodian of the Hajīrā would show that not only Qutb-ud-dīn and Navarang but Shāh Muhammad Khān was also entombed here.

36. The other Muhammadan monument requiring notice is the mosque of Bahrām Shāh on the Pādrā Road near the Police Lines in Baroda.

Photographs.

37. During the year under review 112 photographs of different subjects have been prepared. A list of these is given in Appendix B.

Publications.

38. I have prepared two memoirs during the year. One of them is on Indian Pictorial Art as developed in book-illustrations and the other is on the Aśokan Rock at Girnār. Both have been sent for printing along with connected illustrations.

PART II.

Exploration and Research.

39. In the field of exploration trial excavations were made at Amreli as well as at Mūla-Dvārakā, though on a small scale. A few trial pits were sunk at both the places and interesting relics, though of a minor nature, were recovered. On the strength of these finds it is not too much to hope that something or other will be secured which will go to elucidate the past history of these places.

40. At Amreli I made a preliminary examination of the mound known as Gohilwāḍ-ṭimbo near the old bed of the stream flowing outside the town. Four trenches between 50 to 30 feet in length, 8 feet in depth, and some 10 feet in width were sunk on the two mounds at the site. These trenches yielded carved pottery, terracotta figures, shell ornaments, ivory pieces, coins and bones. In one of the trenches two graves have been opened. One of these is of a child and the other is of a grown up human being. They do not appear to be old, but they have not been examined by an expert zoologist yet. In the same trench one large earthen pot with charred human bones was found fixed in the ground by means of its lower knob. Some ancient coins were found in these pits lying near the graves. A complete large earthen pot was also excavated in the opposite side of the mound, but this contained no relics. These remains cannot be later than the time when the Kshatrapas ruled on the western coast of India, i.e., about the 2nd century of the Christian era. The Kshatrapa coins are found on the surface, while these relics were dug out some eight feet below. Consequently it is not unreasonable to relegate the habitation of this site to about the commencement of the Christian era. The terracotta figurines which I have excavated here are small and much worn; still the skill in their workmanship can be seen. The figures are well-proportioned and well moulded. Among the conch articles one cup, shaped in a way that the drinker's mouth can be placed on it for drinking, attracts our notice. The fragments of wristlets are also worth mentioning. The pots, the jars, or the potsherds do not bear any writing, and it is not safe to make conjectures

regarding their age. Similar finds have been made from sites dating from earlier as well as later centuries. The large circular plates of clay, $11\frac{1}{2}''$ in diameter, found at the site appear to have been meant for baking bread and seem to have belonged to a primitive people. (See Plates II, II a & III). All these articles were found in the debris; the virgin soil has still to be reached.

41. Not far from this spot a set of copperplates was found in a field some three years ago. The contents of this document have been brought to the notice of scholars already. The plates measure about $13\frac{1}{4}''\times9''$ and bear 33 lines of writing in all. The grant is written in Sanskrit, and the script is the same as that in which the Valabhī charters are usually engraved. It is dated in the Valabhī year 297, which corresponds to 616 A. D. The charter was issued from Valabhī, the remains of which lie hidden at the site of the present village of Valā, under the command of king Kharagraha I. The sign-manual is marked with the words *svahasto mama.* As usual it registers a gift, which in this case is the grant of two wells (*vāpīs*) to a Brāhmaṇa.

42. Mūla-Dvārakā (Mul-Dwaraka) is now a small port of Baroda and its trade is local. It is marked by a solitary dilapidated shrine standing on a rock and not used for worship. (See Plate IV.) A small lighthouse was built near it sometime ago, but this has now been abandoned. The situation of this shrine, curious to say, corresponds to the description of the old Dvārakā given in the *Bhāgavata-purāṇa,* in that it is the only structure left on the spot. When Dvārakā was submerged in the sea after the passing away of Lord Kṛishṇa only one building is said to have been spared.[1]

43. The *Bhāgavata-purāṇa* tells us:—

दारुको द्वारकामेत्य वसुदेवोग्रसेनयोः ।
पतित्वा चरणावस्रैर्न्यषिंचत्कृष्णविच्युतः ॥ १५ ॥
कथयामास निधनं वृष्णीनां कृत्स्नशो नृप ।
तच्छ्रुत्वोद्विग्नहृदया जनाः शोकविमूर्छिताः ॥ १६ ॥
तत्र स्म त्वरिता जग्मुः कृष्णविश्लेषविह्वलाः ।
व्यसवः शेरते यत्र ज्ञातयो घ्नन्त आननम् ॥ १७ ॥
देवकी रोहिणी चैव वसुदेवस्तथा सुतौ ।
कृष्णरामावपश्यन्तः शोकार्ता विजहुः स्मृतिम् ॥ १८ ॥
प्राणांश्च विजहुस्तत्र भगवद्विरहातुराः ।
उपगुह्य पतींस्तात चितामारुरुहुः स्त्रियः ॥ १९ ॥
रामपत्न्यश्च तद्देहमुपगुह्याग्निमाविशन् ।
वसुदेवपत्न्यस्तद्गात्रं प्रद्युम्नादीन्हरेः स्नुषाः ।
कृष्णपत्न्योऽविशन्नाग्निं रुक्मिण्याद्यास्तदात्मिकाः ॥ २० ॥

1. Sk. 11, Adh. 31, Sts. 15-23.

अर्जुनः प्रेयसः सख्युः कृष्णस्य विरहातुरः ।
आत्मानं सान्त्वयामास कृष्णगीतैः सदुक्तिभिः ॥ २१ ॥
बन्धूनां नष्टगोत्राणामर्जुनः सांपरायिकम् ।
हतानां कारयामास यथावदनुपूर्वशः ॥ २२ ॥

15–22. 'Dāruka, separated from Kṛishṇa, returned to Dvārakā, fell on the feet of Vasudeva and Ugrasena, bathed their feet with his tears and related the whole story of Kṛishṇa's death.....

द्वारकां हरिणा त्यक्तां समुद्रोऽप्लावयत्क्षणात् ।
वर्जयित्वा महाराज श्रीमद्भगवदालयम् ॥ २३ ॥

23. The sea instantly flooded Dvārakā left by Hari,
.....except the Lord's mansion.

44. The solitary building under notice is a temple not a mansion, nor it is very old. It cannot be anterior even to the tenth century A. D. Still, we might find under it the remains of much earlier periods. This agreement makes the matter rather tantalising. Here by the sea side, one trench was laid, and a coping (?) stone with bitumen colours was secured. (See plate IV a). It cannot have been the only piece, and there must be other stones of the kind still lying hidden in the debris unless they have all been removed by this time. Similar coloured stones are seen in structures of about the seventh century and it is not impossible that the piece under notice belonged to some contemporary building. Further exploration might help in elucidating the point.

Epigraphy.

45. Some ninety inscriptions have been copied during these eight months. Of these, eighty six are Sanskrit, and the rest Persian or Arabic. The earliest of these records is engraved on a stele or sepulchral stone which was found at Mūl–Wāsar, and is now kept in the Library at Dvārakā. It was originally set up during the reign of *Mahākshatrapa* Svāmī Rudrasena I, who ruled from the year 199 to 222 of the Christian era.

46. Another interesting epigraph copied in the year is incised on a stone slab now built into the wall of a modern shrine at Pāṭan named Bijalkuāñ Mahādev. Unfortunately it is fragmentary. The whole record must have been a store-house of historical information. The *praśasti* of which it is a portion is mentioned in the *Prabandhachintāmaṇi*, and was incised on the Kīrtistambha that once stood on the banks of the Sahasraliṅga lake of Anahilavāḍā or old Pāṭan. The contents of this fragment suffice to prove that the famous king Siddharāja either got a canal dug out from, or directed the course of, the river

Sarasvatī to fill up the said lake for irrigation and other purposes. This would testify to the great skill the engineering staff of Siddharāja must have possessed. The legible portion of the record runs as follows :—

Line 1...थमधर्मपालनपद्दोपाध्यायशिक्षागृहं
शश्वत्पौरसमृद्धिवर्द्धनमहाक्षेत्रं यदुर्वीतले यन्निःशे[ष] . .
Line 2...भूमिप्रणयपरिणतोद्दामभीत्या प्रविष्टाः ।
अन्ये देशान्तरेभ्यःप्रथितनयपथख्यातिरागादुपेताः । . .
क...
Line 3...लसमतिर्वैदग्ध्यभंगीनिधिः
पूतां वृत्तिमसौ त्रिवर्गविषयां भेजे विभक्तस्थितिः ॥ ७६ ॥
उच्चैरव्यभिचारिमित्र(?)...
Line 4. प ॥ ७७ ॥
देवानां स्नपनानि दानविधयः स्नानादिशौचक्रियाः
संजीवन्ति चराचराणि भुवने भूतानि यस्मादिह । ...
Line 5. नृपः ॥ ७९ ॥
चूडेन्दुपादैरिव शीतयोगै-
र्गंगातरंगैरिव पुण्यरूपैः ।
स्वप्ने समागत्य तमेकभक्तं
प्रवो(बो)धयामास.....
Line 6. [व]रदा च जज्ञे
भगीरथस्य त्रिदशापगेव ॥ ९७ ॥
ततः सा पूरयामास सरः सिद्धेशकारितं ।
खानितं सगरेणेव साग.....
Line 7...तैर्विर...र्त्य स्रवंतीपतिः ।
किंवांभोदपरम्पराभिरभितः कृत्स्नं विलीय क्षणा-
देवं सिद्धनरेन्द्रनिर्मित...
Line 8...प्रपीतपयसो रेवादिकूलंकषाः
क्षीयन्ते सहसेव तानि विविधक्ष्मापालसैन्यान्यपि । नो नि
Line 9...च्छलेनान्वह ।
निःशेषं निजगोत्रमत्र भगवान्
कुम्भोद्भवः प्राहिणो-
त्तेनाप्यस्य न बिन्दुमात्रजल.....
Line 10...साप्यत्र विभ्राम्यति ॥ ९० ॥
विश्रामधामभुवनत्रयखेदभाजः श्रीसिद्धराजपरमे[श्वर].....

Here the portions of lines 5 and 6 are sufficiently clear and they corroborate the statements made above. They may be rendered thus :—

Line 5. (She, i.e., Sarasvatī) appeared in the dream and by means of, as it were, the cold applications of the rays of the Moon on the forehead or of the sacred waves of the Ganges, awakened that king, Her sole devotee.

Line 6. And then came into existence...as the Ganges unto Bhagīratha. Then She filled the lake which was caused to be made by Siddheśa (i. e. Siddharāja), or was caused to be dug as it were by Sagara.

47. The exploits of Siddharāja are described in the *Dvyāśraya-kāvya* of Hemachandra, the well known Jaina author. Digging a canal from or diverting the course of a river would speak volumes in favour of a ruler responsible for such an undertaking. It would indicate how prosperous the reign was during which it was achieved. Siddharāja Jayasiṁha, as remarked above, flourished from 1094 to 1143 after Christ. True to his name he must have been a very successful (*siddha*) king (*rāja*) indeed.

48. The long *praśasti* in the Koṭivśara temple at Koḍinār was also examined. It has been published in the *Indian Antiquary* (Vol. XI) but stands in need of re-editing, on account of the errors made in the transcript. *Sadaḥ* (=mansion), for instance, has been read as *saraḥ* (=tank). This reading involves a substantial alteration in the translation, and shows that a college was established in the Prabhāsa-Kshetra at the place where the Sarasvati falls into the sea—*Sarasvatī-sāgara-saṅgame.*

49. Special mention may be made here of the Pāliā or memorial stone inscriptions which are found in large numbers in the State. Such memorials were set up in honour of persons who died in action and were honoured as martyrs on account of sacrificing their lives for some sacred cause. Several such inscriptions have been copied from Amreli and other places.

50. The village of Nānī Phāphaṇī near Koḍinār has several such memorials. Some of them bear the figures of heroes riding camels in place of horses. (See Plate V). The place where these Pāliās are standing is known by the name of *Kān-maroḍ.* The story accounting for this appellation is this: Alā-ud-dīn, the well known Khaljī king of Hindustān, who for his cruelty is known as *khūnī* (i.e. blood-thirsty) in Gujarāt and whose hard-heartedness is expressed in the stanza :—

संधौ सर्वस्वहरणं विग्रहे प्राणसंशयः ।
अल्लापदीननृपतौ न संधिर्नच विग्रहः ॥

while attacking this locality was suddenly seized by terror—he thought somebody was twisting his ears (*kān*= ear + *maroḍ* = twisting) and had to flee abruptly, thus giving rise to this funny name. Though such tales have no historical value, yet it is not impossible that they are based on some incident which actually took place.

51. The specially noteworthy inscription at this locality is dated V. S. 1351 (=1294 A. D.) and mentions Unnatadurga which is the old name of the modern Unā—a town in the Jūnāgaḍh State. Of the other *Pāliā* stones, those which

bear the representations of a ship and are standing at Āramḍā near Dvārakā are noteworthy. They were set up to the memory of some Vāgher soldiers who were, apparently, sea-faring people and perhaps died in capturing the boat represented on the stele. (See Plates VI & VIa). This side of the sea seems to have been notorious for piracy, and tradition testifies to the piratical activities of the Vāghers of the Okhāmaṇḍal tract. Government had to take special measures to suppress piracy with the result that the turbulent Vāghers are now beginning to learn the ways and pursuits of good citizens.

52. Among the votive inscriptions copied during the year the two records in the Kālikāmātā temple of Pāṭan belong to the Vikrama year 1284, and mention the names of some Porval (Sanskrit Prāgvāṭa) residents of Pāṭan (Sanskrit *Pattana*). They read:—

1 [ओम्] सं. १२८४ वर्षे श्रीमत्पत्तनवा-
2 स्तव्य प्राग्वाट ठ० श्रीचंडप्रसा-
3 दसुत ठ० श्रीसोमः ॥

and

1 [ओम्] सं. १२८४ वर्षे श्रीमत्पत्त-
2 नवास्तव्य प्राग्वाट ठ० श्री
3 पूनसीह सुत ठ० आल्ह-
4 णदेवि(वी)कुक्षिभूः ठ० पे
5 थडः ॥

Apparently the slabs bearing these records are extraneous, and must have been brought from Anhilvāḍā or old Pāṭan.

53. The white marble pedestal from near Anāvāḍā mentioned above bears an inscription which is dated in the year 1298 of the Vikrama era. The image which rested on it represented *Vāsupūjya*, but is now lost. His Yaksha, Surakumāra, and Yakshī, Chaṇḍā, are shown on the right and the left side of the pedestal, respectively. The Sāsanadevī is marked in the middle of the slab. The date of the record belongs to the period when Vastupāla and Tejaḥpāla, the famous builders of the Delvāḍā temples on Mount Abu, lived, and reminds us of the patronage given to stone-masons during that time.

54. The stone inscriptions on the walls of a stepped well at Varṇāmā (Sanskrit, Varaṇāmaka) near Baroda is interesting, and would show that there must have been a deer preserve near it in ancient times, just as there is one nowadays. This inference is chiefly based on the epithet मृगमदतिलकामोदो वरणामकग्राम : applied to the village.

55. The inscriptions on a miniature Jaina temple and the *pīṭha* of an image deserve a passing notice. (See Plate VII). The former is engraved on the bottom of the base of the temple and reads:—

(Symbol for *siddham*).

स्वस्ति श्रीनृपविक्रमसंवत् १४६२ वर्षे मार्गवदि ८ रवौ हस्ते साक्षाज्जगच्चंद्रसदृक्षश्चतुर्मुखः प्रासादः श्रीसंघेन कारितः ॥ साधुधर्म्माकेन सुवर्ण्णरूप्यैरलंकारितः ॥ श्रीपूर्णिमापक्षमुख्यश्रीरत्न-सागरसूरीणामुपदेशेन श्राद्धकालाकेन विधिना प्रतिष्ठितः मेवाडा सूत्रधार भारमल्लप्रता[प] मला(ल्ला)-

भ्यां । स्वस्ति श्री आचंद्रार्कं नंदता[त्]

According to the record this miniature shrine was made in the Vikrama year 1462 by one Dharmmāka, probably the builder of the Raṇapura temple in the Sirohi State. The inscription calls this shrine *Caturmukha* and says that it was decorated with gold and silver (*suvaṇṇa – rūpyair = alaṅkāritaḥ*). The gilt is still partially preserved, and also the silver circlets. They give an idea of its original beauty. *Caturmukha* seems to be a usual name for shrines opening on all four sides. The Jina enshrined there is supposed to preach the *dharma* to all the four quarters. Here the designation is evidently not used in the technical sense in which the *Mānasāra*[1] employs it (चतुर्दिक्षु चतुःशालासंयुक्तं तच्चतुर्मुखम्). This miniature rests on four ornamental columns standing on a decorated base which is enclosed in a triple *parikara.* In the centre there is a hollow *vedi,* which was originally occupied by a fourfold figure of a Jina preaching the *dharma* to the universe (*Chaumukhe āpe desanā*). The entrances are guarded by the *Dik-pālas* and the *Dig-gajas.* The columns are joined by ornamental brackets inside, and the standing musicians on the outside are represented as supporting the *śikhara.* The whole spire is decorated with miniature *śikharas* of temples surmounted by *kalaśas.* Each entrance, or *mukha,* has a small figure of a Jina in the *dhyāna* and the *padmāsana mudrā.* This piece is a beautiful model of a Jaina temple of the fifteenth century, and provides a good specimen of the temple architecture of Gujarāt of that period.

56. The votive inscription on the back of the *parikara* and the *pīṭha* is dated in the Vikrama year 1616 and the S'aka year 1482, Chaitra vadi 12, Monday, and gives the names of the donors and their preceptors at whose instance the image was set up. The principal image is lost, but it represented Padmaprabha whose Yaksha and Yakshī are shown on the right and left side of the pedestal, respectively. The Śāsanadevī is carved in the middle, in front of the *pīṭha,* which is also marked by a lion and an elephant. The *parikara* is flanked by a standing male figure having a *chaurī* and *kalaśa* in his hands. Above these *chaurī*-bearers there is a musician playing on the flute in a window Between these there is a triple umbrella and a *prabhāmaṇḍala,* after which come the *dig-gajas* and the musicians. The uppermost portion has a peacock or

1. Chap. 35, St. 31.

each side and is surmounted by a *pūrṇa* or *maṅgala-kalaśa*. This is a fine specimen of the metal workmanship of Gujarāt of the 16th century (A. D.). (See Plate VII a). Both of these finds I was able to examine through the kind offices of the revered *Pravartaka Muni* Kāntivijayaji and his worthy disciples at Pāṭan.

57. Another important record which has been discovered during this year is incised on a stone tablet fixed in the Māṇḍvī Gate of Baroda. It belongs to the reign of Damajirao Gaekwad II and records that the Māṇḍvī Gate was "well-made" by Malhāra, the Governor of Baroda, herein called Vaṭapattana, in the Vikrama year 1792 (i. e. 1736 A. D.), under the orders of king Damajirao Gaekwad two years after the recapture of Baroda. Perhaps the *Indudūta* of Vinayavijaya refers to this Maṇḍapa. The Malhāra of this record is evidently identical with Māloji who successfully opposed the Mughal hosts and recovered Baroda in 1734 after routing Sher Khān Bābi.

Line 2 श्रीपीलाजिनृपोद्भवो विजयते दामाजिसंज्ञो नृपः

„ 13 श्रीमान् दामाजिसंज्ञो निखिलनृपवरः स्ताच्चिरायुः स चायं ॥

„ 17–18 तस्याज्ञापरिपालको नरवरश्चातुर्यरत्नाकरः
श्रीमल्हारः.....

„ 20 तेन श्रीवटपत्तनाधिपतिना धीरेण सम्यक्कृतः श्री–

„ 21 दामाजिनृपाज्ञया सुरुचिरो लोकप्रियो मंडपः ॥ मल्हारेण सुबु–

„ 22 द्धिनात्र जगतः कारुण्यपाथोधिना.....

„ 24 स्वस्ति श्रीनृपविक्रमार्क्कसमयाद्याते शिवे वत्सरे व्यंकाद्रींदुमितेष्टबाणरसभू युक्तेथ शाके शुभे ॥.....

Muslim Epigraphy.

58. Among the Muslim records examined during the year mention may be made of the Persian inscription on Walī Shāh's Tomb at Amreli, which was noticed by the late Mr. H. H. Dhruva in the book he wrote in connection with his deputation to the Oriental Conference which was held at Stockholm and Christiania in 1889. The reading he gave is faulty. The correct reading is :—

از سال بنای روضهٔ شاه کبیر
الف و تسعین تسع از هجرت گیر
سنه ۱۰۹۹

The date is given in the Hijri reckoning. It reads 1099 and not 1069.

59. The other important inscription in the collection is found at the Naulākhī vāv in the Lakshmivilāsa Palace compound (See Plate VIII), Baroda. Mr. G. Yazdani, M. A., Director of Archæology, H. E. H. the Nizam's Dominions, has given me the following reading and translation of it:—

Text.

1 بسم الله الرحمن الرحيم

2 لا اله الا الله محمد رسول الله

3 بعد حمد کردگار و درود مرسل پروردگار درعهد

4 خان اعظم خاقان معظم الغ قتلغ همایون مسند

5 عالی دام عالیا ظفر خان بن وجیه المدک مقطع عرصهٔ

6 گجرات باقبال ملک ملوک اشرق اعظم ملک آدم بن سلیمان

7 مقطع برودره سلمه الله تعالی نصیرالرولد والدین امیر هیمو (sic.)

8 باکمر (؟) دام علوه عمارت این باگین بتوفیق الله تعالی مرتّب و تمام گردا نید

9 و ذلک فی الغرة من رجب رجّب قدره سنه سبع و شما نمایته

Translation.

In the name of God the most Merciful and Compassionate.

There is no god but God, Muhammad is the Prophet of God! After the praise of God and salutation to His Prophet (may it be known) that in the reign of the Great Khān, the exalted Khāqān, Ulugh-i-Qutlugh (the great general), Masnad-i-'Ālī (of exalted presence)-may his rank ever remain high! -Ẓafar Khān son of Wajīh-ul-Mulk the fief-holder of the territory of Gujarāt *1 and during the honourable regime of the Malik of the Maliks of the East, the great Malik Ādam, son of Sulaimān, the fief-holder of Barodra (may God Almighty protect him), Naṣīr-ud-Dunya wad-Dīn 2* the august Amīr, who holds the distinction of the belt (may God preserve his honour) designed and completed the building of this well by the grace of Almighty. It was on the first Rajab, the revered month, in the year 807 H. (1405 A. D.)

*1 The inscription shows that Ẓafar Khān had not assumed the royal title of Muzaffar until 1405 A. D.

*2 This apparently refers to Tatār Khān, who proclaimed himself as king under the title of Naṣīr-ud-dīn Muhammad Shāh.

60. The other inscription requiring mention here was discovered at the mosque on the Pādrā Road near the Police Lines in Baroda. It is engraved on a stone slab set in the platform running round the musoleum and is written in Arabic. It pertains to some mosque which apparently is not in existence at present. The date is lost, but the name of the builder is still preserved. It is probably Ārām, the son of Zaid. The same scholar has deciphered it and his reading and translation read:-

Text.

بنی هذ المسجد ارام (؟) بن زید فی التاریخ.....

Translation.

" This mosque was built by Arām-bin-Zaid on. ....."

61. All these inscriptions will be fully discussed in a separate volume which I want to publish on the epigraphs of the State. In it I shall give a complete list of all the known inscriptions and also facsimilies of the important ones.

Numismatics.

62. About twenty-five Andhra and Kshatrapa coins have been examined during the year. The earliest of them, which I excavated at Amreli, is of the *Kshatrapa* king Bhartṛidāman. Others are too worn to admit of decipherment. Eighty-eight coins were received at the close of the year from the Chief Engineer, P. W. Department, for examination. The collection contains two punch-marked, sixty-seven Ujjain, four Gupta, and three *Kshatrapa* coins. They will be noticed in detail in the next report.

APPENDIX A.

Budget Statement of the Office of the Director of Archæology for 1934–35 A. D.

Item.	Amount sanctioned.	Amount spent.	Remarks.
1	2	3	4
Pay, Director and staff.	6,152	5,047– 2– 2	
Contingencies.	600	600– 0– 0	
Excavations.	200	114– 8– 4	
Printing.	500	0– 0– 0	
Tours.	1,000	873–15– 6	
Instruments.	375	260– 0– 0	
Typewriter. (a) from the budget grant.	175	388– 5– 0	
Typewriter. (b) by transference from the Vidyādhikārî Office.	213–5–0		
Dead stock.	200	174–14– 0	
Total	9,415–5–0	7,458–13– 0	

APPENDIX B.

LIST OF PHOTOGRAPHS TAKEN DURING 1934–35.

N. B. Numbers marked with an asterisk are omitted.

Serial No.	Locality.	Subject.
1	2	3
1	Amreli. Gohilwād ṭimbo.	General view of the site.
2	Amreli. Sūrya timbo.	View of the site where an old copperplate grant was found.
3	Amreli. *Pavaliā.*	*Paliā* stones with inscriptions.
4	Do	Do
5	Do	Do
6	Do	General view of the site.
7	Do	Do
8	Amreli. Gohilwāḍ ṭimbo.	Half of an earthen pot.
9*	Do	Do
10	Do	Do
11	Do	Small tomb found in a trench.
12	Do	Do
13	Do	Do
14	Do	Large earthen pot (*koṭhī*) found in a trench.
15*	Do	Do
16*	Do	Do
17*	Amreli. Sayyid Shāhgora.	Front view.
18	Amreli. Gohilwāḍ ṭimbo	Large broken earthen pot (*koṭhī*).
19	Amreli. Wali Shāh mosque	View of the mosque.
20*	Do	Do
21	Amreli. Gohilwāḍ ṭimbo	View of excavated tomb.
22*	Do	Do
23*	Do	Do

APPENDIX B.—(Contd.)

Serial No.	Locality.	Subject.
1	2	3
24*	Amreli. Satî temple	Inscribed stones in the temple.
25	Baroda. Bahrām Shāh mosque (near Pādrā lines)	Inscription on the plinth.
26*	Do	Do
27	Do	Do
28	Baroda. Museum	View of the Museum building, Archæological section.
29	Pātan. Rānî kî vāv	Front view.
30	Do	Left side view.
31	Do	Right side view.
32	Pātan. Shaikh Farîd mosque	Corner view.
33	Pātan. Rānî kî vāv	Front view.
34*	Do	Right side view.
35	Do	Left side view.
36*	Pāṭan. Shaikh Farîd mosque	Corner view.
37	Pāṭan. Shaikh Farîd mosque adjoining building	Front view.
38	Pātan. Rānî mahal	Side view.
39	Pāṭan. Rāṇî mahal	Interior view.
40*	Pātan. Shaikh Farîd mosque	Side view.
41	Pātan. Jasma Odan temple	Left side view.
42	Do	Right side view.
43*	Pātan. Kālikā Mātā Mandir	Pillar inscriptions.
44	Pātan. Pañchāsrā S'rî-Pārs'vanātha temple	Image of Vanarāja Chāvadā
45	Do	Inscription on the pedestal of Vanarāja Chāvadā.
46	Do	Image of Vanarāja Chāvadā

APPENDIX B—(Contd.)

Serial No.	Locality.	Subject.
1	2	3
47	Pātan. Local Museum	Images and the pillar base bearing inscriptions.
48	Pāṭan. Māyā Mandir	Left side image.
49	Do	Image in the centre.
50	Pāṭan. Ghumdā Masjid	Inscribed panel.
5I	Pāṭan. Sāgar-kā Upās'rā (Jaina)	Manuscript pages.
52	Siddhpur. Rudramahālaya	View of the monument from the garden.
53	Do	Do
54	Do	Sculptures on the pillars.
55*	Do	View of the monument.
56*	Siddhpur. Vaṭes'vara Mahādeva temple	Image behind S'iva.
57	Moḍherā. Sun temple	Interior view from the front entrance.
58	Do	Interior view of the broken dome.
59	Do	Do
60	Modherā. Sun Temple	Sculptures on the pillars.
61	Do	Interior view of the broken dome from the west.
62	Vijāpur. Kuṇḍa	Sculptures on the western side.
63	Do	Sculptures and inscribed stones on the western side.
64	Do	Sculptures facing west.
65	Do	Collapsed portion.
66	Dvārakā. Public Library.	Large inscribed stone kept in the compound.
67	Dvārakā. Vahivatdār's office compound	Inscribed stones brought from Dhinki.
68	Vasai. Guhāditya temple	View of *Sabhāmaṇḍapa* and the domes.
69*	Do	View from the road.

APPENDIX B.—(Contd.)

Serial No.	Locality.	Subject.
1	2	3
70	Vasai. Jaina temple	View from the back.
71	Vasai.	A group of Vāghers.
72*	Prabhās-Pāṭan. old Somanātha temple.	General view of the temple.
73	Do	Interior view from the entrance.
74	Do	View from the back.
75*	Do	Do
76	Mūla-Dvārakā (near Koḍinār)	Front view of the monument.
77	Vadnagar (near Kodınār)	Ruined site of the city.
78*	Do	Do
79	Āṭhapokharā. Temple of Ādinātha.	Porch side view.
80	Do	Sculptures in the compound.
81	Nānī Phāphaṇī. Kān-maroḍ temple.	Inscribed *Pālīā* stones.
82	Phāphaṇī. (Nawa)	*Pālīā* stones near the Chorā.
83	Mūla-Dvārakā	Foundation in the trial trench.
84	Do	Oblong stone found in the trench.
85	Mūla-Dvārakā	Back view.
86	Barodā. *Vijñapti-patra* or roll	Copy of the paintings.
87	Do	Do
88	Do	Do
89	Do	Do
90	Do	Do
91	Kārvan. Rājarājes'vara temple.	Image of Mahādeva.
92	Do	Image of a dancer.
93	Kārvan. Kās'īvis'ves'vara temple on the *talao*	Image of Vis'ves'vara Mahādeva.

APPENDIX B.—(Concld.)

Serial No.	Locality.	Subject.
1	2	3
94*	Kārvan gate.	Image of S'iva and Pārvatī.
95	Kārvan. Sculptured gate near the *talao*.	Front view.
96	Do	Do
97	Kārvan. Sculptured fragments on the steps leading to the *talao*.	Group of sculptured fragments.
98	Kārvan. Nakulīs'vara Mahādeva temple	Sculptured fragments
99	Dvārakā. Dvārakādhīs'a temple	Side balcony view
100	Dvārakā. Do	Right-side corner at the back. (also of the left side)
101	Do	Back view (full)
102	Do	Back view (half)
103	Do	Back view (full)
104	Do	Interior view showing arches and brackets.
105	Āramdā. Outside the fort wall	Inscribed *Pāliā* stone
106	Do	Inscribed *Pāliā* stones
107	Āramdā. Musalmān Wādā	View of the building
108	Baroda.	Front view of a miniature Jaina temple.
109	Baroda.	Front view of brass pedestal of a Jaina image. (from Pāṭan)
110	Amreli. Gohilwāḍ-ṭimbo	Articles found in the trenches.
111	Do	Do
112	Baroda. Museum	Seals of the copperplates

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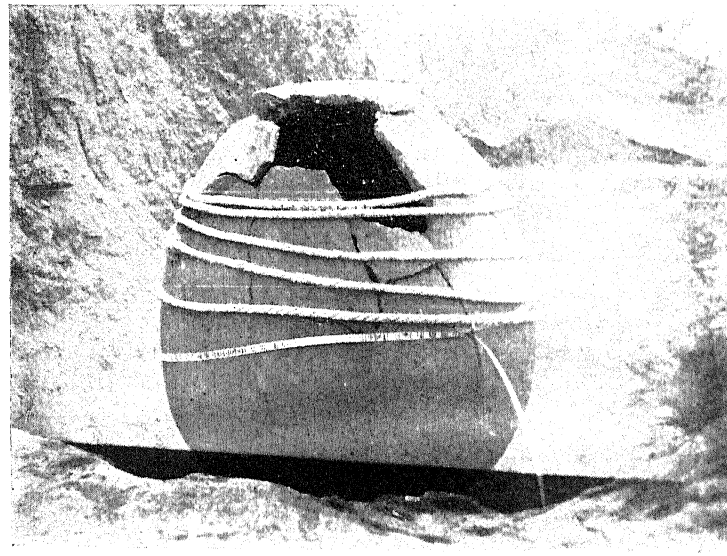
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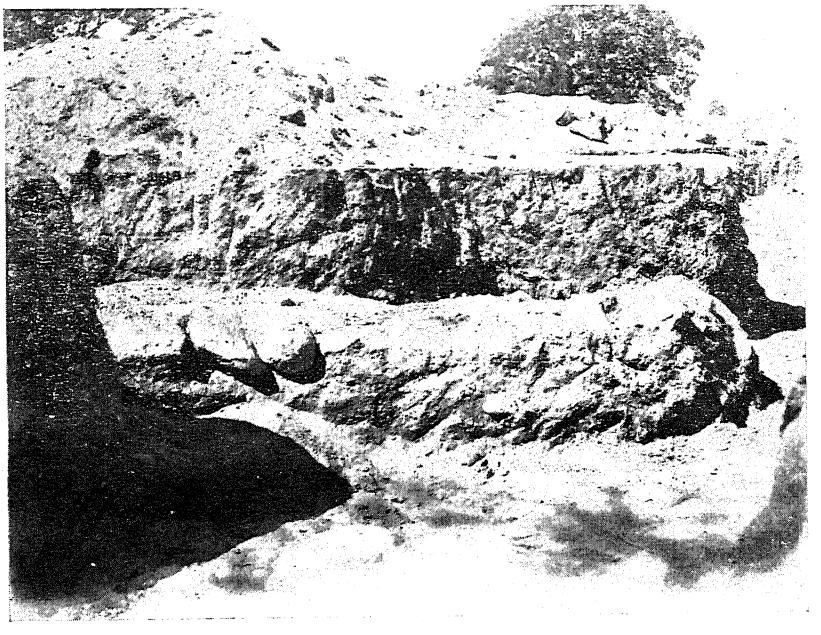
Sculptures in the Adinatha temple at Athapokhara



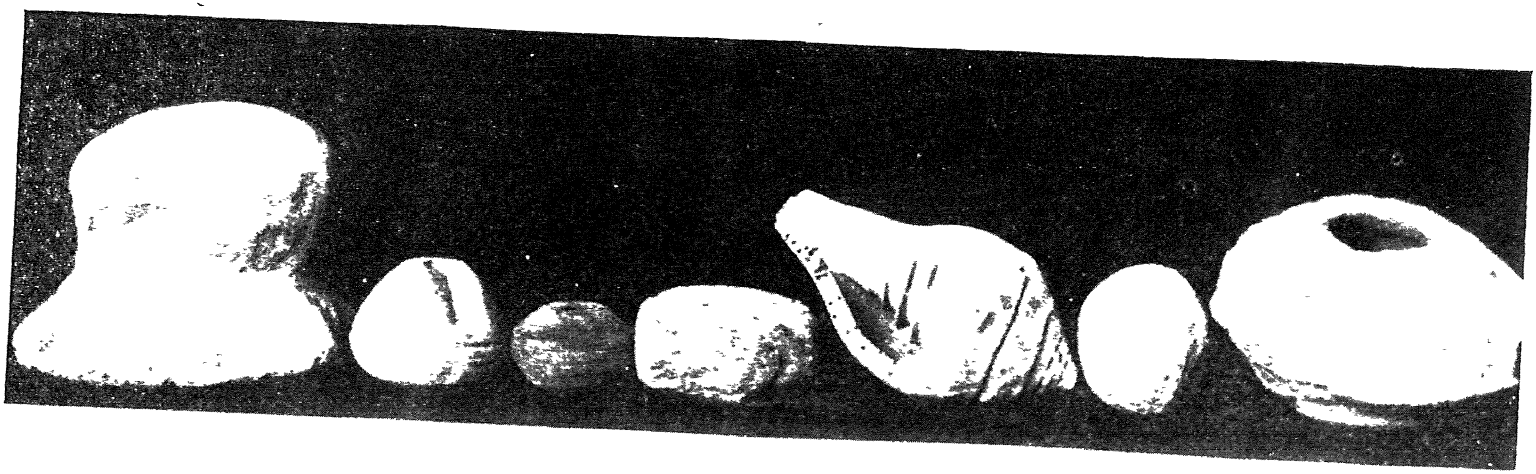
Amreli excavations—A large earthen pot

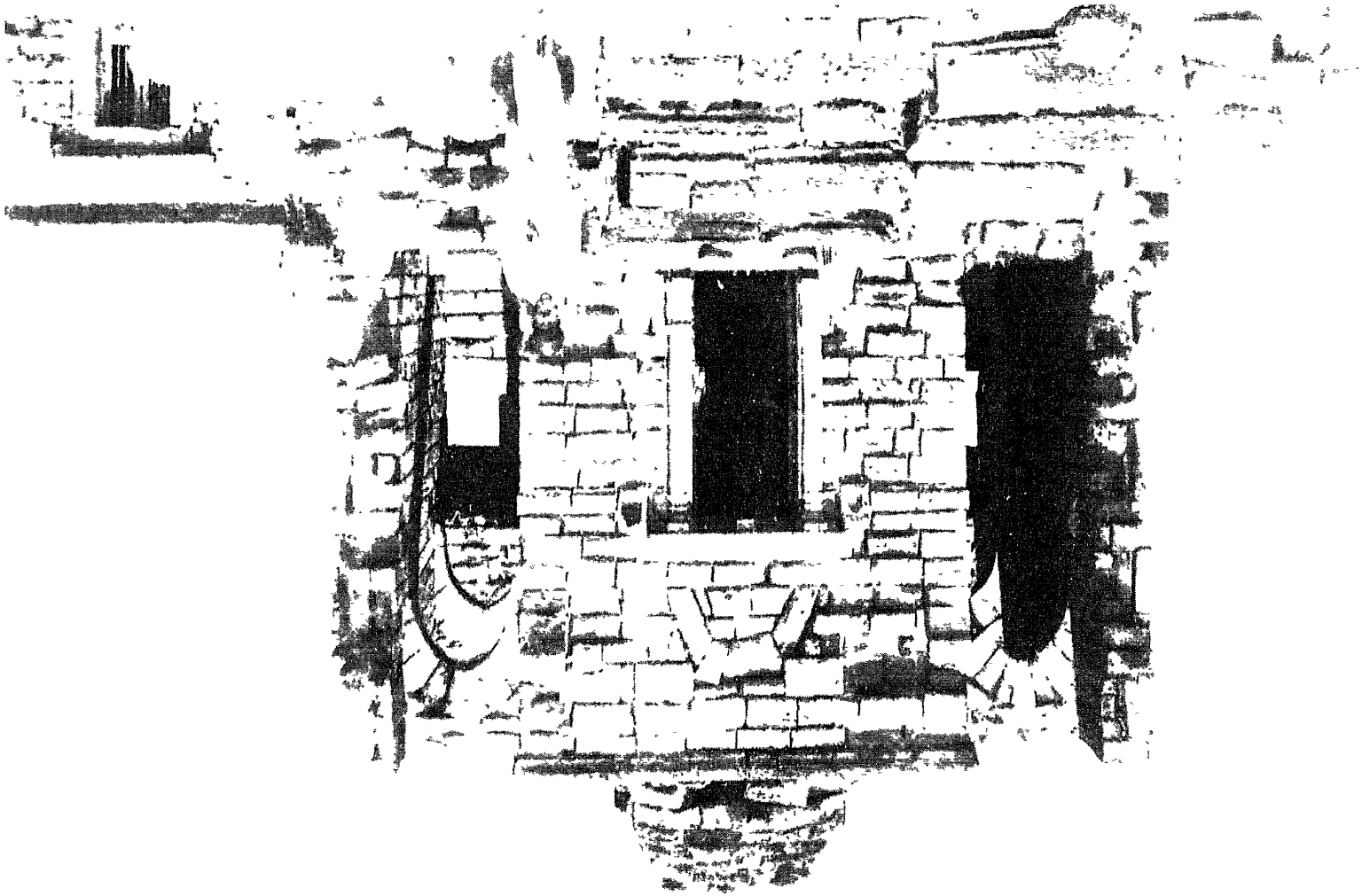


Amreli excavations—an old tomb

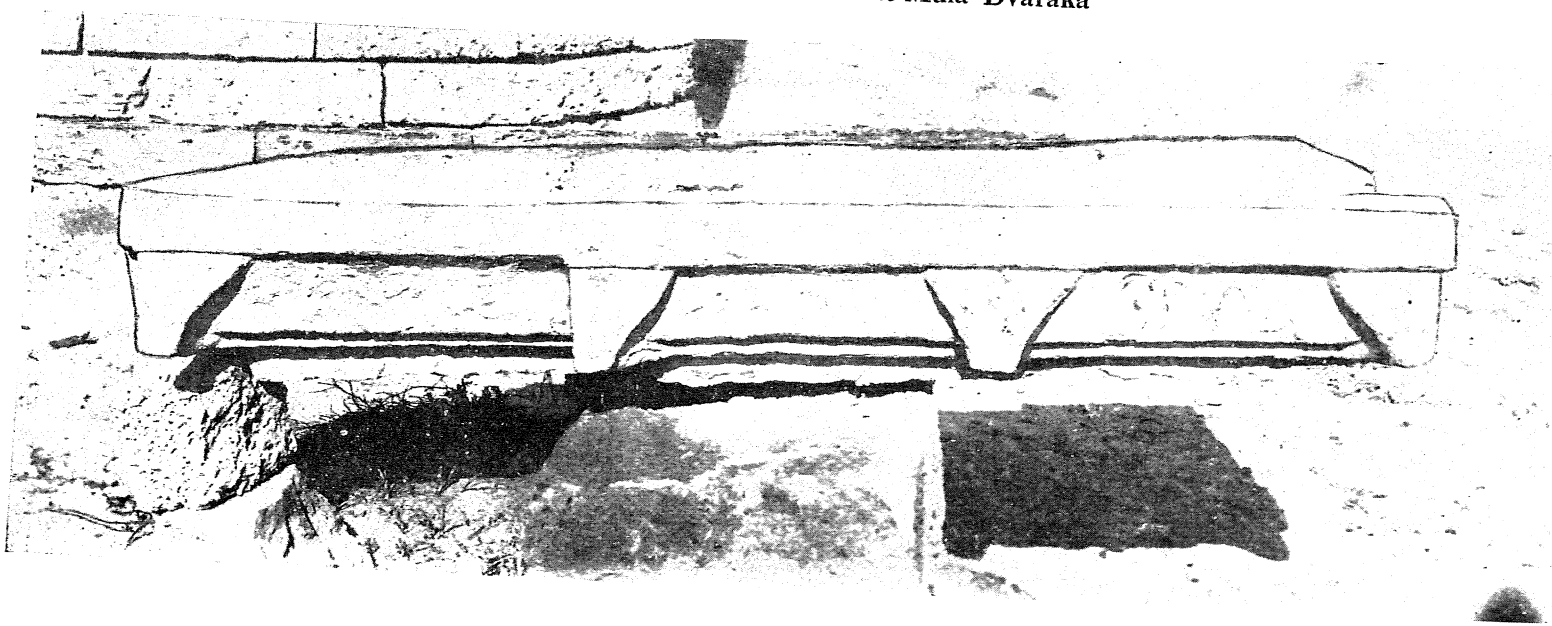




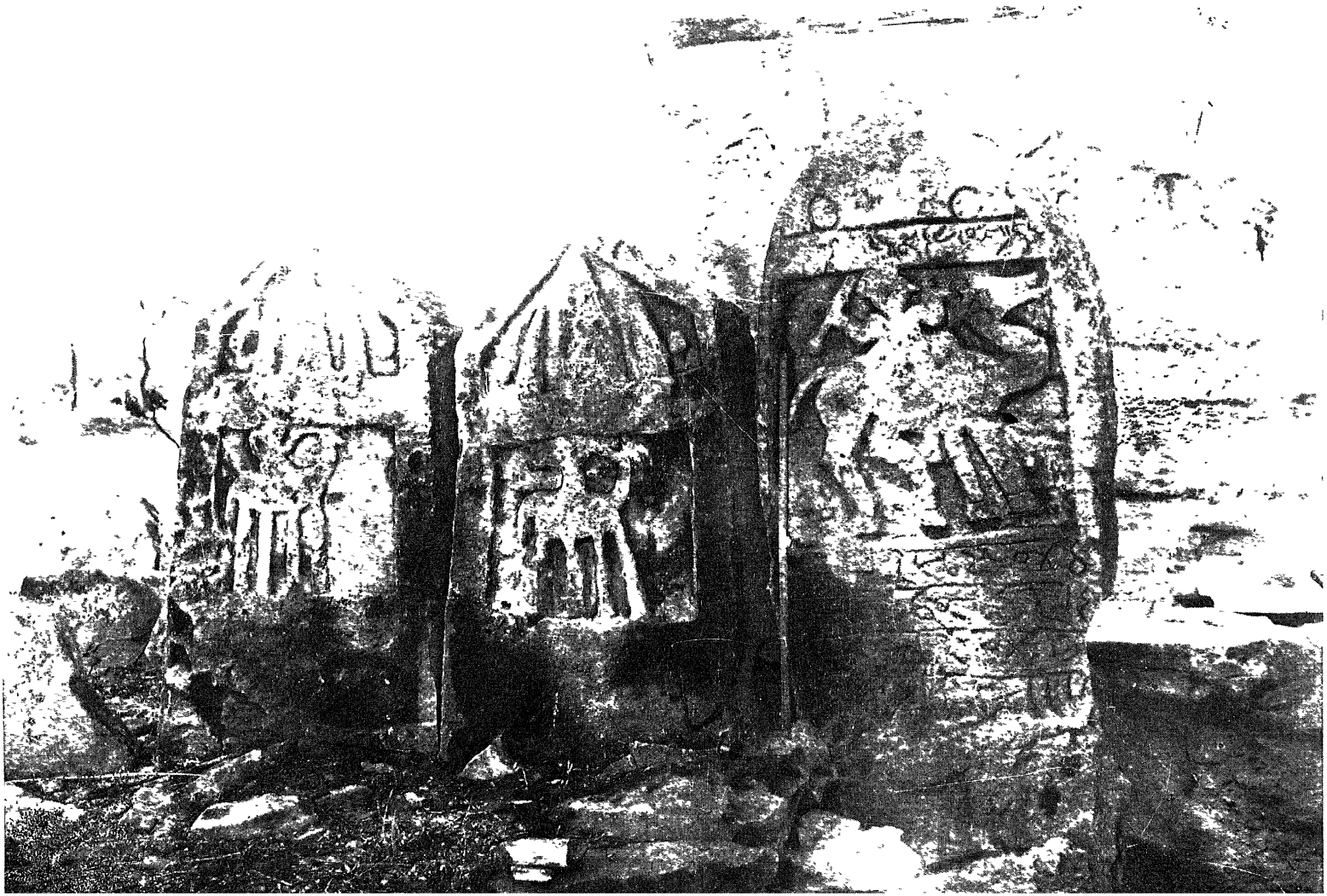




Coping (?) Stone excavated at Mula-Dvaraka



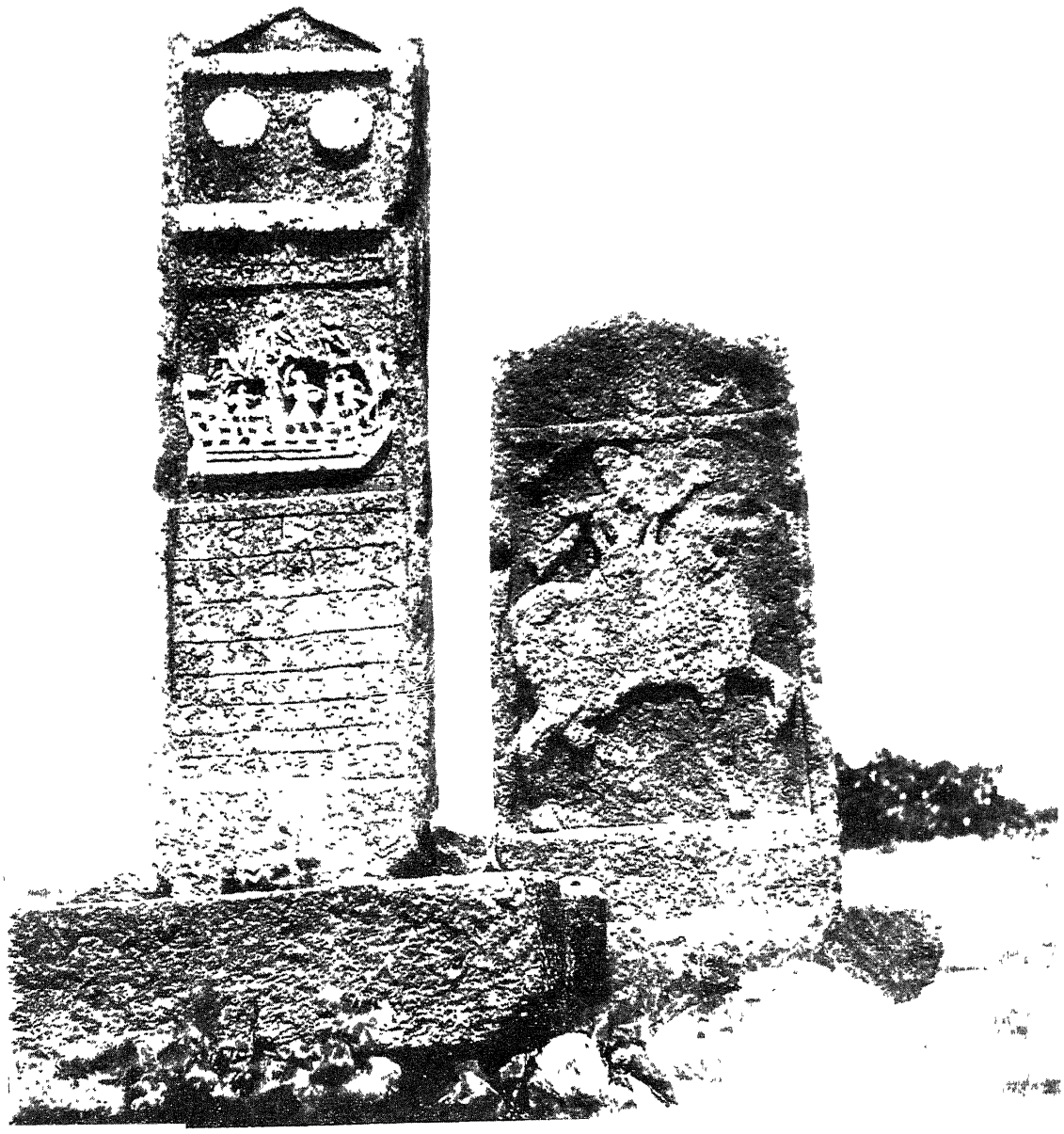
Palia stones at Nani Phaphani



Palia Stone at Aramda



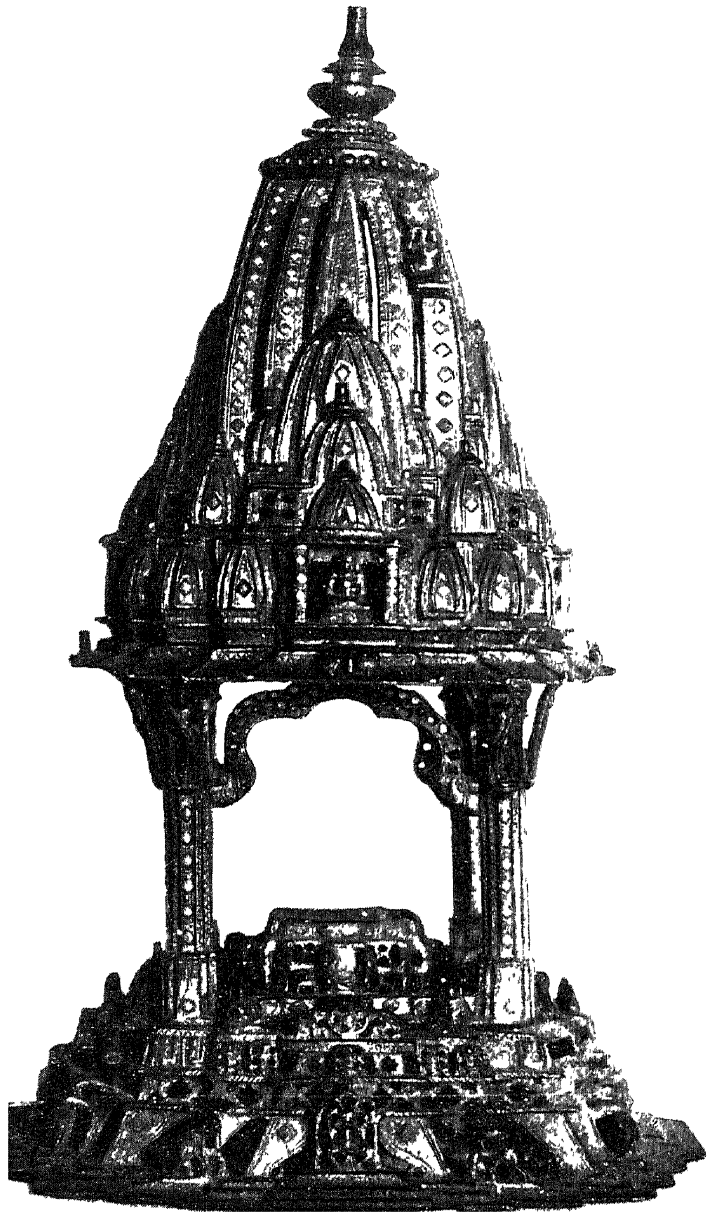
Palia Stone at Aramda



(Para 51

Plate VII

Miniature Jaina Temple





Naulakhi–Vav inscription, L. V. Palace, Baroda

